

FUNDAMENTAL CHANGES

25 MIXOLYDIAN LICKS FOR BLUES GUITAR

A Fundamental Changes Mini Book

25 Mixolydian Blues Licks

Audio Examples for Free Download

Every Position on the Guitar

Standard Notation & Tablature

Includes Backing Tracks

JOSEPH **ALEXANDER**

BA hons, Dip. HE

25 Mixolydian Scale Licks for Blues Guitar

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Introduction

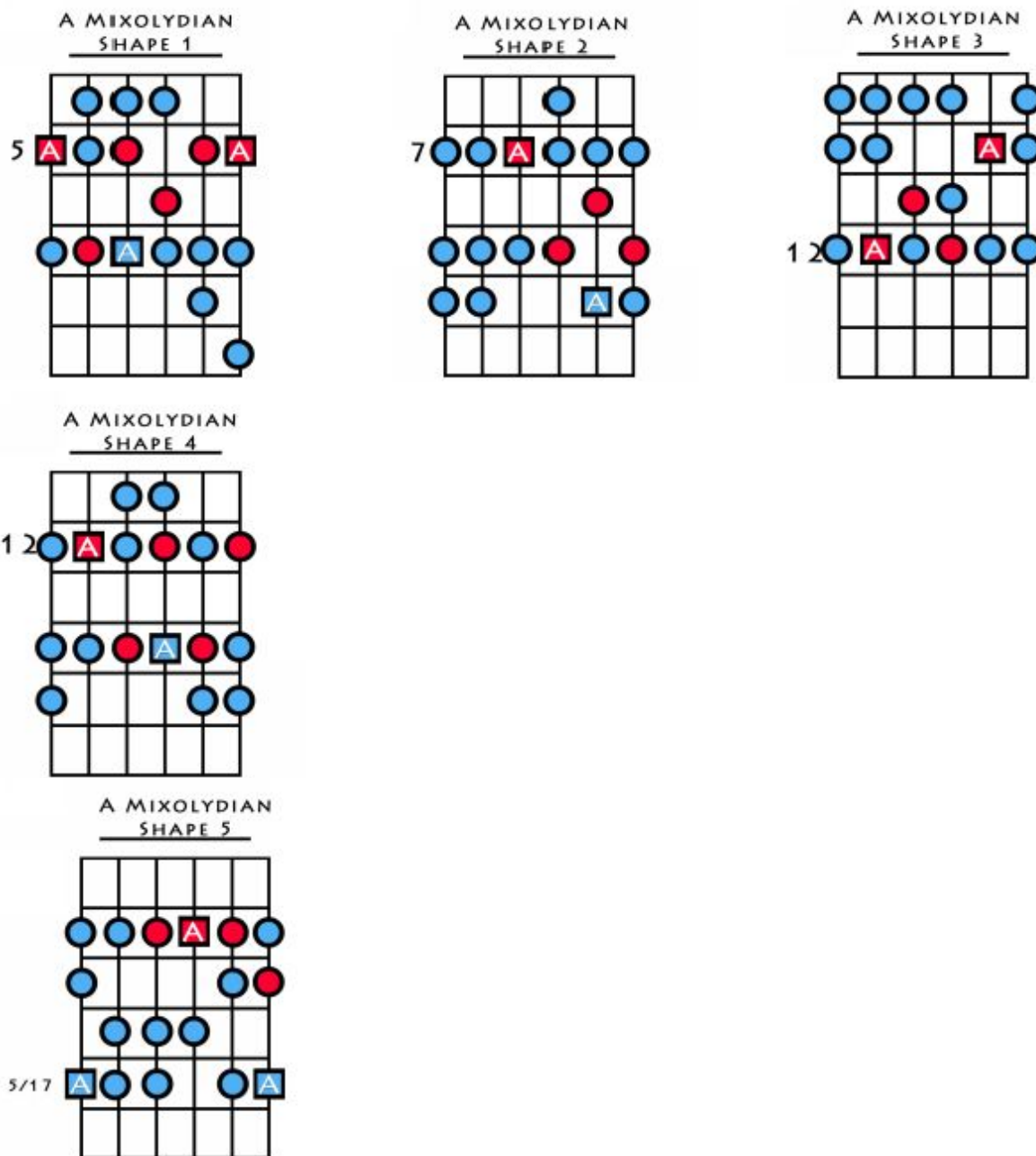
This book contains 25 new, and original Mixolydian blues guitar licks. There are 5 licks for each of the 5 Mixolydian scale shapes shown below.

Each lick has a corresponding audio example which is available for **free download** (no strings attached!) from <http://www.fundamental-changes.com/mini-guitar-book-audio-downloads/> just click on the 'downloads' link. Also included are 3, high quality backing tracks at different speeds to get you playing as soon as possible.

This book came out of a need to develop great blues playing in many of my 40+ weekly private guitar students. Every line in this book has been tried and tested on private students who pay many multiples of the cost of this book. It's all 'good stuff' and every line contained in these pages will teach you something about a different area of the guitar neck, while giving you some great lines to play.

Whether you play rock, jazz or metal, blues is the root of all modern music, so a fundamental understanding of its vocabulary is essential.

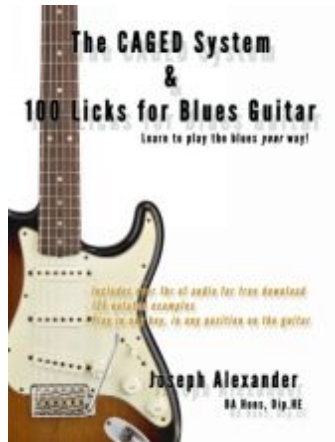
If you don't already know them, here are the 5 shapes of the Mixolydian scale in the key of A. To learn them, play and visualise the chord (red dots) and then play through the scale.



This book is a short sample of the longer work, **The CAGED System and 100 Licks for Blues Guitar**, which delves deeply into the CAGED system and teaches you vocabulary for all over your guitar neck. The 106 page volume is available on Amazon as a paperback or Kindle Download.

It covers Major and Minor Pentatonic scales, The Blues Scale and The Mixolydian Mode.

The first two chapters are included as a free gift at the end of this book.



- 100 Top Quality Blues Licks-
- Complete Method to Learn the Guitar Neck-
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Chapter 1 - Mixolydian Licks in 5 Shapes

The Mixolydian mode is an extremely important sound in the blues, (and also rock guitar). It is rarely used in isolation, however when combined with the blues scale it gives the missing tonality that your ears may be searching for.

Most guitarists use or imply the Mixolydian mode when they solo in the blues or rock style, but when it is used sparingly it is most reminiscent of players like Stevie Ray Vaughan, Jimi Hendrix, and Joe Satriani, amongst many others.

Most blues is played over the dominant 7 chord (or '7') chords. You will see them written as 'A7' or 'E7' etc. The Mixolydian mode is the scale that most accurately describes this '7' chord sound

We will be taking a 5 position approach to learning this scale and its vocabulary.

All these examples are available to download from <http://www.fundamental-changes.com/mini-guitar-book-audio-downloads/> where you can also find bespoke guitar lessons in many different styles from expert instructors.

Joseph

Mixolydian / Blues Shape 1 Licks

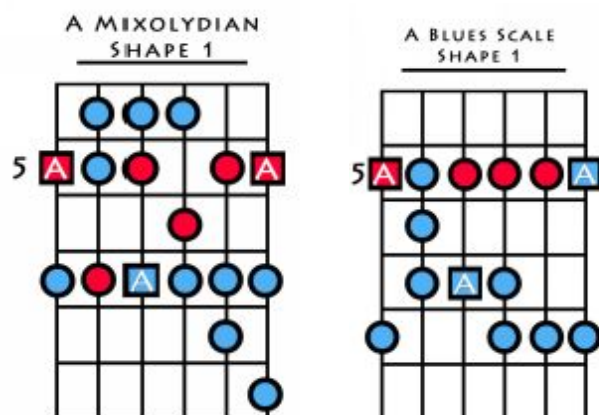


Figure and audio example 1.1a



Figure and audio example 1.1b



Figure and audio example 1.1c



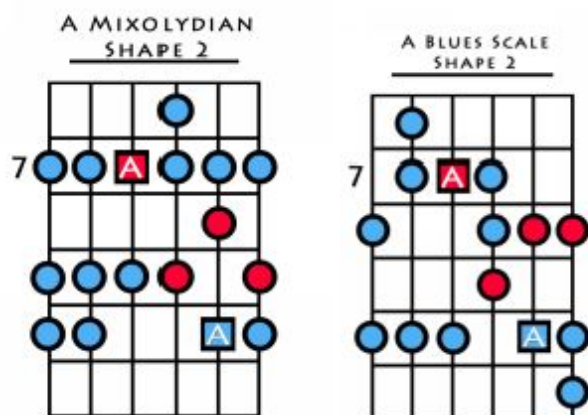


Figure and audio example 1.2a

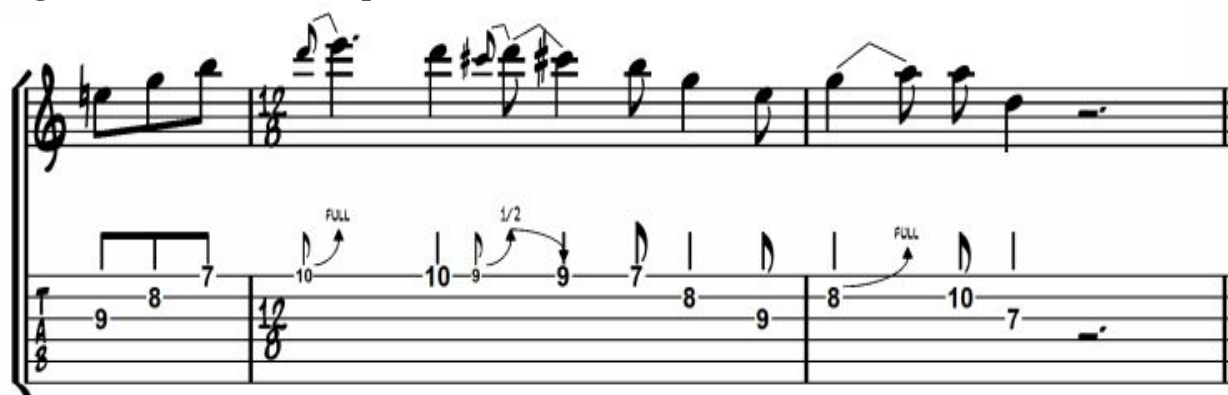


Figure and audio example 1.2b

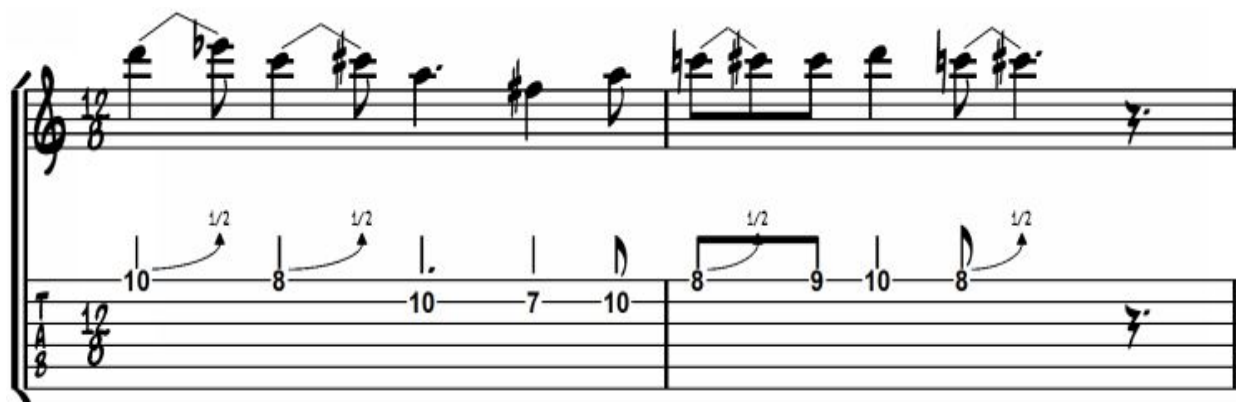


Figure and audio example 1.2c

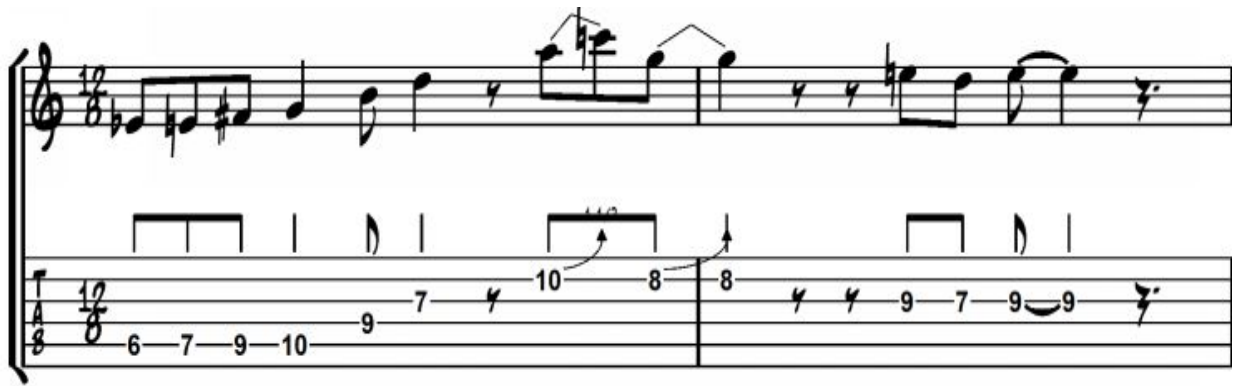
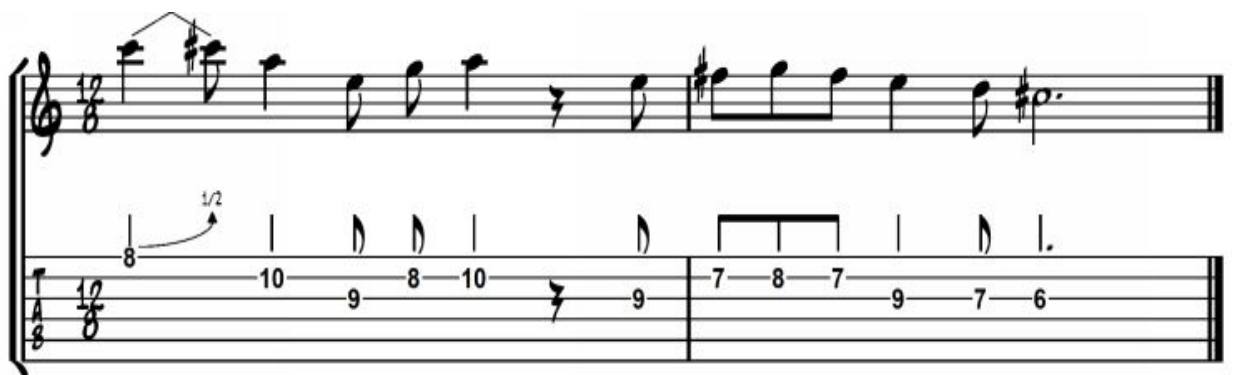


Figure and audio example 1.2d



Figure and audio example 1.2e



Mixolydian / Blues Shape 3 Licks

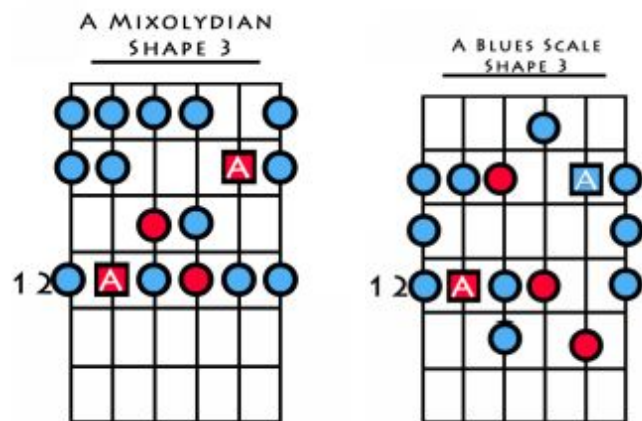


Figure and audio example 1.3a

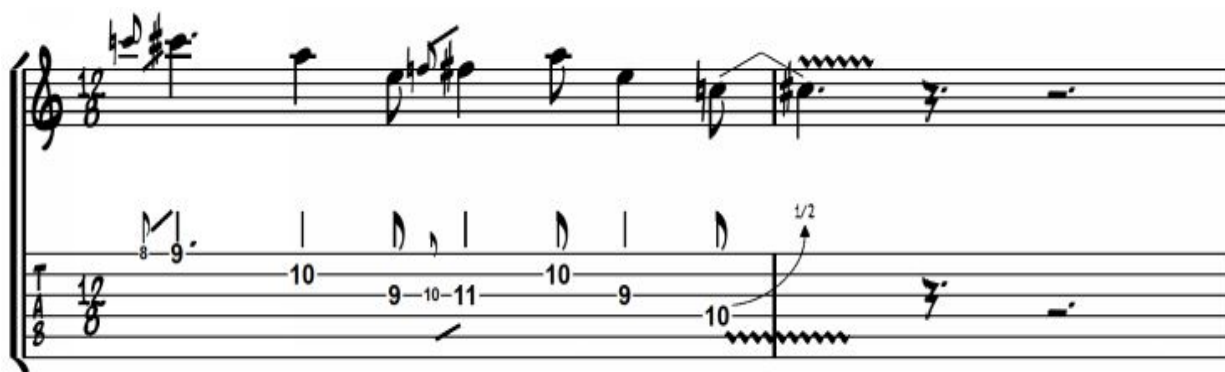


Figure and audio example 1.3b

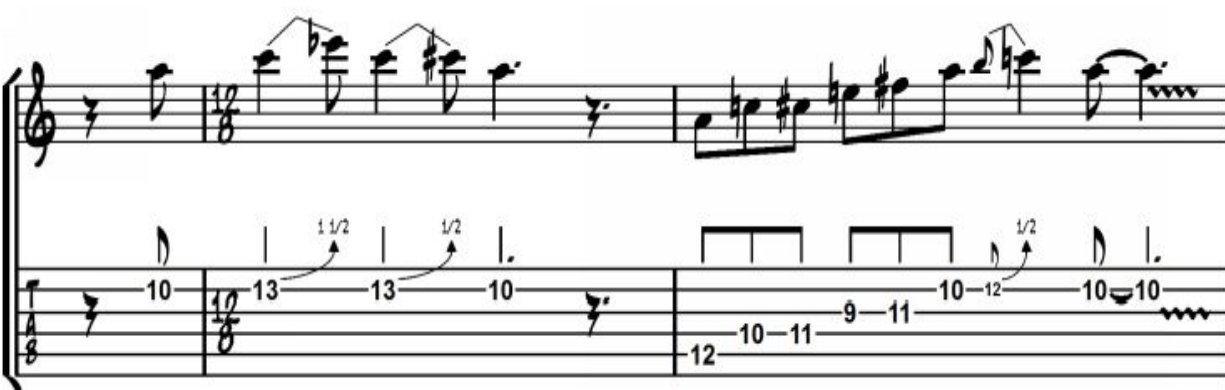


Figure and audio example 1.3c

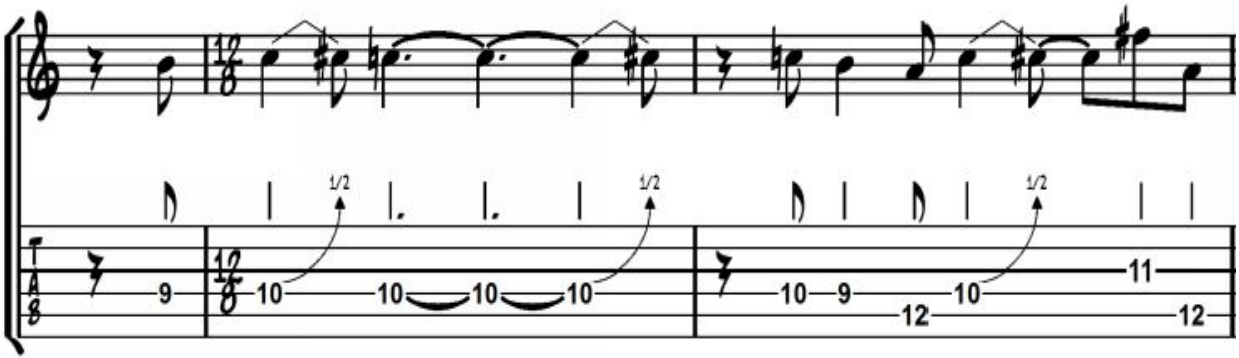


Figure and audio example 1.3d

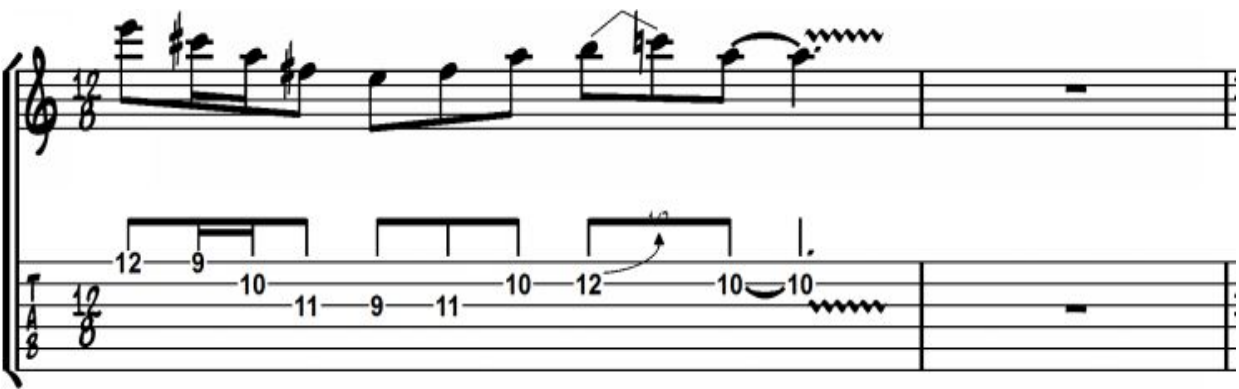
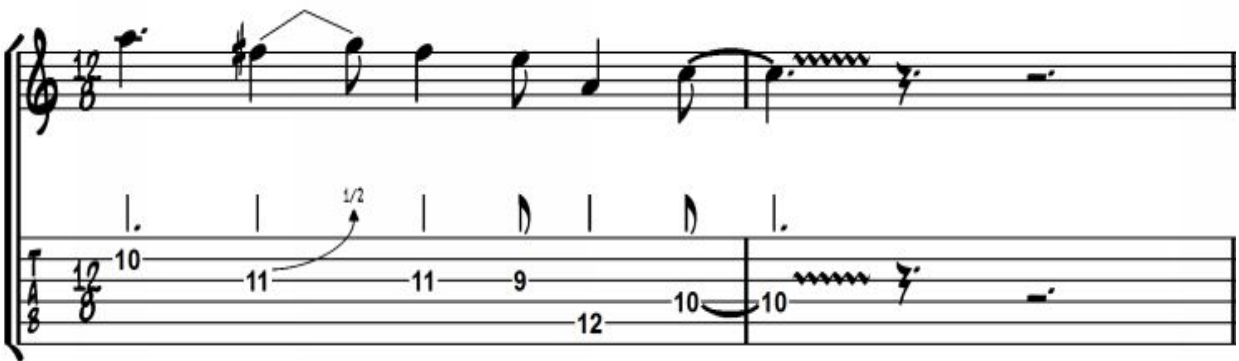


Figure and audio example 1.3e



Mixolydian / Blues Shape 4 Licks

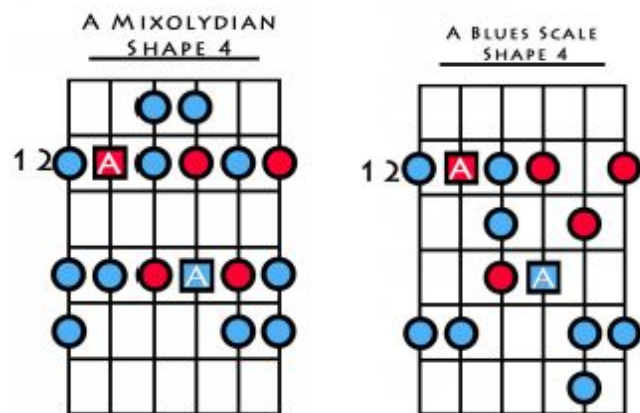


Figure and audio example 1.4a

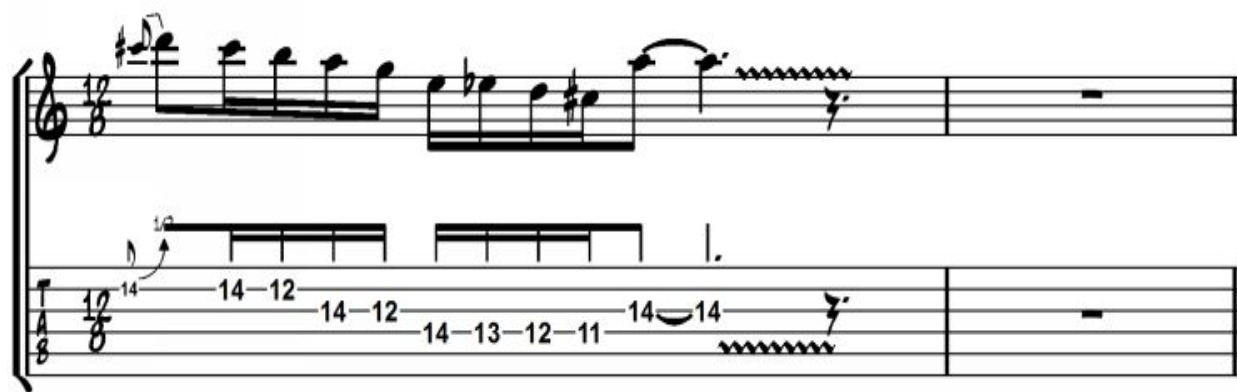


Figure and audio example 1.4b

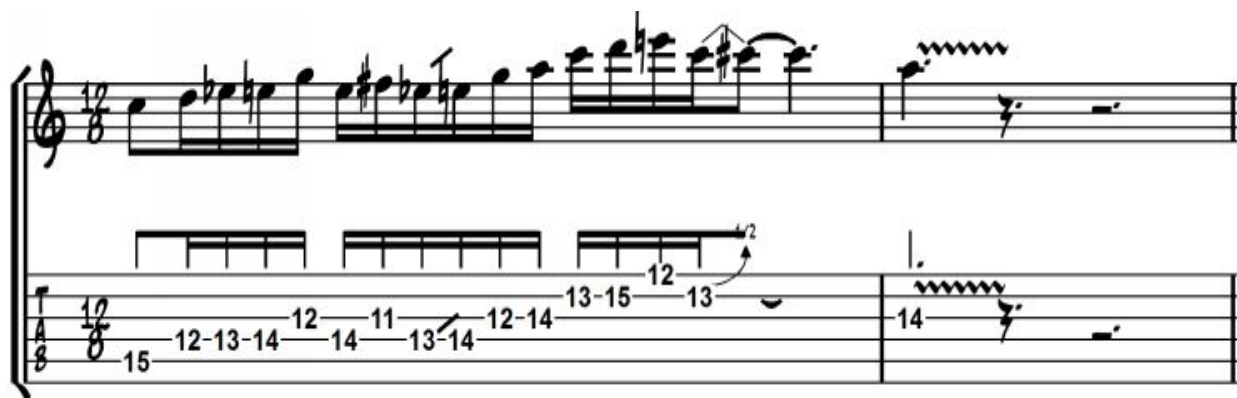


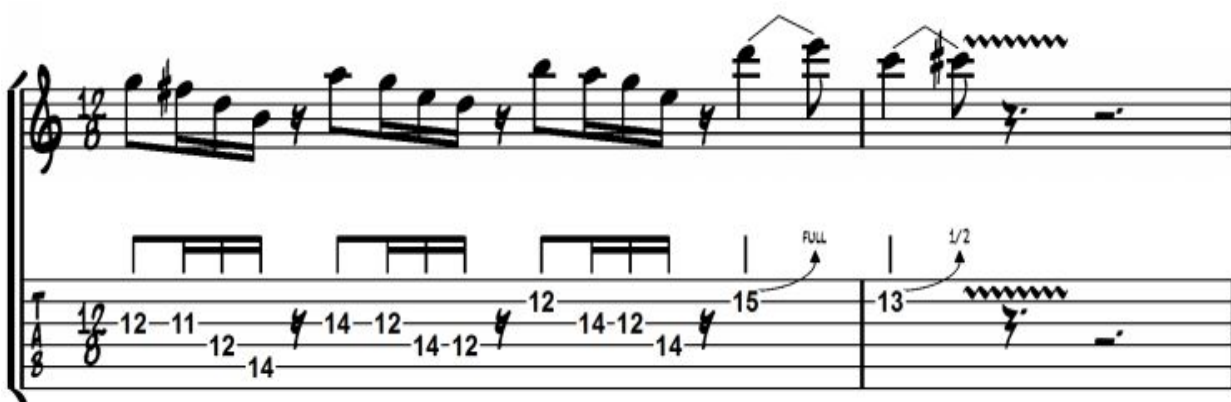
Figure and audio example 1.4c



Figure and audio example 1.4d



Figure and audio example 1.4e



Mixolydian / Blues Shape 5 Licks

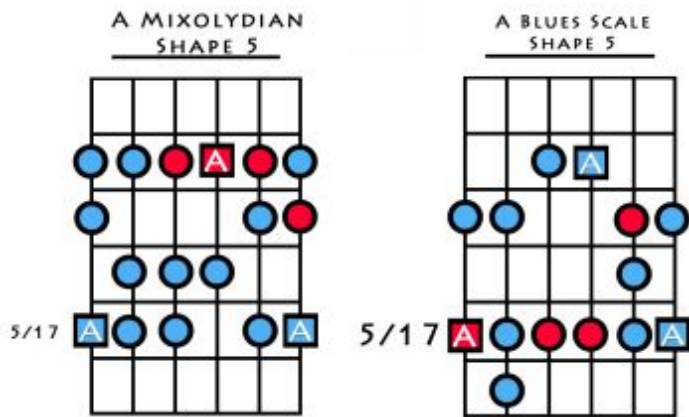


Figure and audio example 1.5a

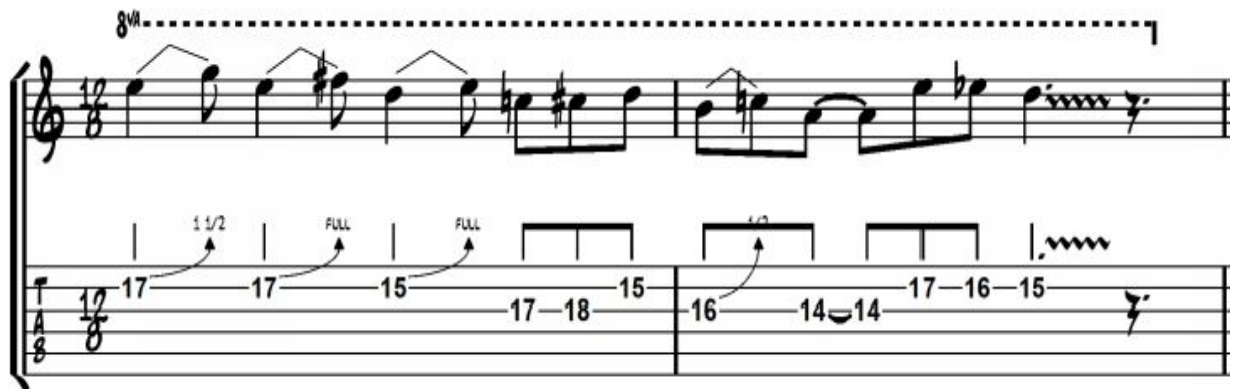


Figure and audio example 1.5b



Figure and audio example 1.5c

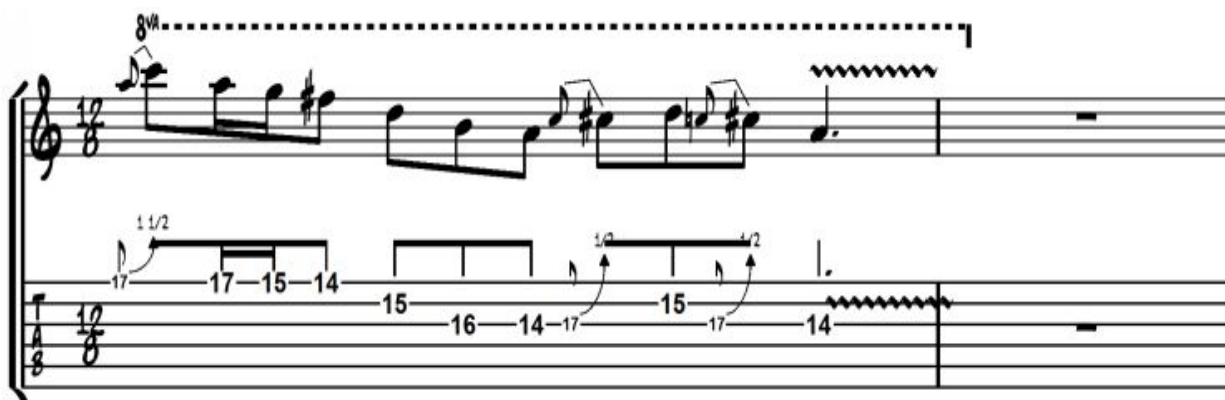
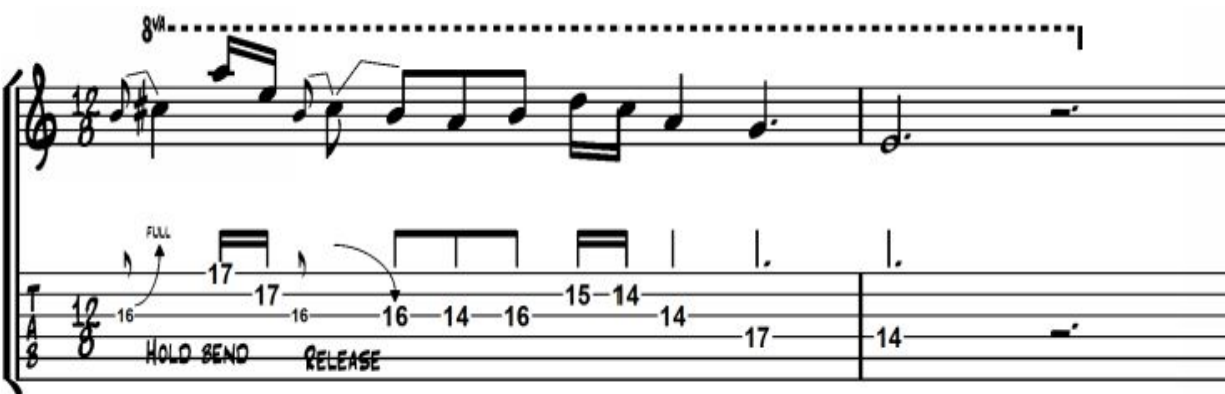


Figure and audio example 1.5d



Figure and audio example 1.5e



Chapter 2 - How to Practice

Now we have specific vocabulary that plays to the strengths of each individual shape, we can look at ways to incorporate the licks into your own solos and make them your own

There is great debate on the subject of *licks* versus *spontaneous improvisation*, however I think a good solo is a combination of both approaches.

When you first learned to speak you copied the odd word from your parents, gradually you put them into sentences and now you don't even think about how to talk. Your own ideas just come out as you desire them to. However if you hadn't gone through that phase of 'using your parents' licks' you'd have never developed the ability to speak at all.

The following system is a fantastic way to make your licks sound natural and to also help incorporate new vocabulary into your playing, thus making it sound your own. It will also teach you to organically develop an idea in a truly musical way.

In the first exercise I want you to focus on just one line, let's try this one:



As you can see, this is a 2 bar lick.

We will play this idea over the space of 4 bars. The first 2 bars will be the lick; the second 2 bars will be an *improvised* answering phrase. **Figure and audio example 2a** shows how:

The image shows a musical exercise on a grand staff (treble and bass clefs) in 12/8 time. The key signature has one sharp (F#), indicating A minor or A7. The exercise is divided into two parts by dashed lines. The first part, labeled 'LICK', consists of two measures of music. The second part, labeled 'IMPROVISE', consists of two measures of music. The bass line includes fingerings: 7, 5, 5, 8, 7, 5, 7, 7. There are also notes labeled 'FULL' and '1/2'.

Start by putting on **Backing Track 1: Slow Blues in A Minor** and be careful to focus on the exercise. Don't let yourself start noodling around the scales. Be sure to stick to 2 bars of the lick, then 2 bars or your improvised answering phrase.

Don't worry for now about the *quality* of the improvised line you play, but imagine that the lick in the first half is a **question** and you're playing an **answer**. There are a billion possibilities.

When you're comfortable with that, move on to your other lines in the key of A. Try it with each lick in each of the 5 positions. Remember, it's easy to lose focus and start wandering, but keep pulling yourself back to the exercise.

The second exercise we will try is to reverse exercise one. Start with 2 bars of improvisation and try to seamlessly blend that into a lick that you learned in chapter 3. **Figure and audio example 2b** shows you how:

The image shows a musical exercise on a grand staff (treble and bass clefs) in 12/8 time. The key signature has one sharp (F#), indicating A minor or A7. The exercise is divided into two parts by dashed lines. The first part, labeled 'IMPROVISE', consists of two measures of music. The second part, labeled 'LICK', consists of two measures of music. The bass line includes fingerings: 7, 5, 5, 8, 7, 5, 7, 7. There are also notes labeled 'FULL' and '1/2'.

Again, try this with each lick in the 5 positions.

Finally, and most importantly, Look at **figure and audio example 2c**:

The image displays a musical score for a 12/8 blues solo, consisting of two staves: a treble staff and a bass staff. The treble staff begins with a key signature of one sharp (F#) and a 12/8 time signature. It is divided into three sections: an 8-measure 'IMPROVISE' section, a 4-measure 'LICK' section, and another 8-measure 'IMPROVISE' section. The bass staff is divided into three 4-measure sections. The first section is labeled 'BEGIN WITH A SHORT IDEA....' and contains a short melodic phrase. The second section is labeled '.....MERGE IT INTO A LICK FOR 2 BARS.....' and contains a lick with fingerings 7, 5, 5, 8 and a 'FULL' articulation. The third section is labeled '...RESOLVE IT HERE...' and contains a resolution phrase with fingerings 5, 7, 7 and a '1/2' articulation.

As you can see, in this example we begin with a short piece of improvisation, merge it into a phrase we know and then resolve it with more improvisation.

Once you have done this with all the licks in this book you should be well on your way to playing a convincing blues solo.

*** Warning! – Don't be too strict with yourself about playing the licks perfectly. Blues is all about phrasing and improvisation. There is no *right* way to play any one lick so it's better to focus on a smooth, natural sounding line than waste time trying to get your lines to sound exactly like mine. I give you permission to change my lines as much as you like! ***

Spend time incorporating these licks into your own playing.

This book is a short sample of the longer work, **The CAGED System and 100 Licks for Blues Guitar**, which delves deeply into the CAGED system and teaches you vocabulary for all over your guitar neck. The 106 page volume is available on Amazon as a Paperback or Kindle Download. It covers Major and Minor Pentatonic scales, The Blues Scale and The Mixolydian Mode

Other Books by this Author.

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Bonus Chapters from The CAGED System and 100 Licks for Blues Guitar

Chapter 1 - What is the CAGED System?

The guitar is unique amongst instruments in that it isn't linear. Imagine a keyboard; the notes go in one direction and there is only one way to play each pitch. When you compare that with the guitar, you will notice that we have more than one way to play most pitches, and that the notes move both horizontally *and* vertically across the neck.

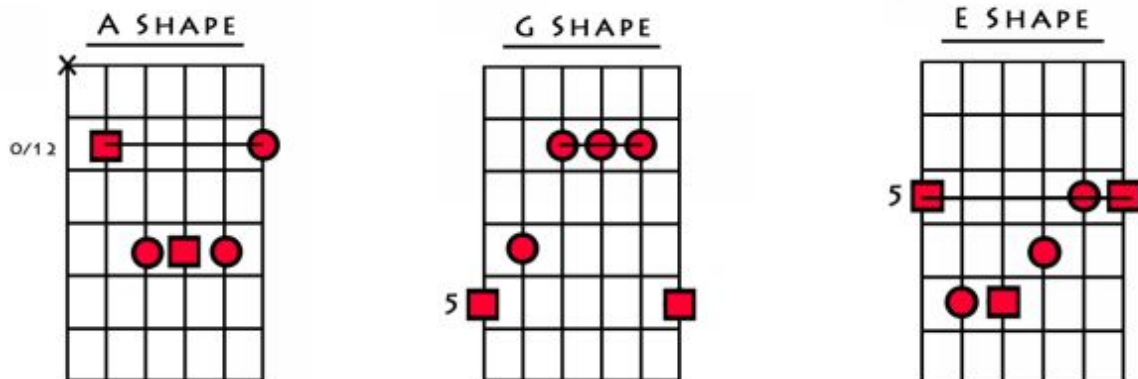
What we need is a simple way to make sense of all this information; a way to organise the neck into convenient chunks to remove confusion and help us venture into areas that we might not be confident to explore.

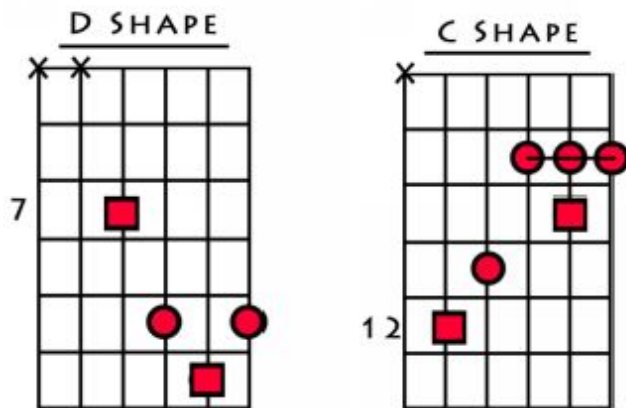
The more of the neck we know, the more creative, expressive and musical we can be, and the more satisfied with our playing we will feel.

This is where the CAGED system comes in.

The CAGED system divides the guitar neck into manageable chunks based around five different chord shapes - the chord shape of C, the chord shape of A, and the chord shapes of G, E and D.

Look at these *barre* chord shapes. See if you recognise the open position chords that you probably learned as a beginner. The square dots are the *root* notes and each chord has been shown here as a voicing of **A Major** :



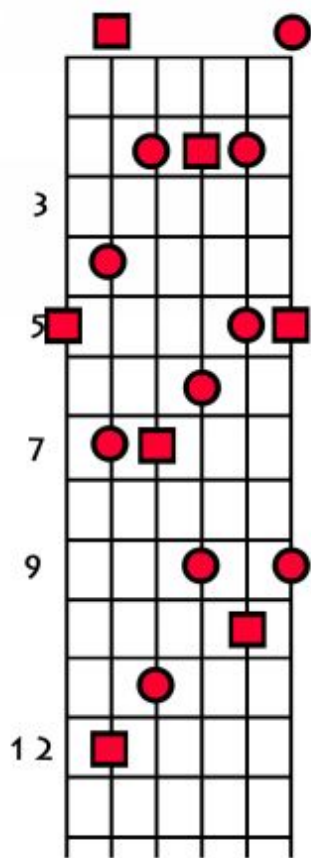


We use these chord shapes to divide up the neck when we solo. What you are going to learn is how to *hang* scale shapes and licks off each chord shape. This does take time, but it will never leave you.

It's like 'Seeing the Matrix'

Using each of these shapes we can section off the neck; one shape for one position.

For the moment, let us work in one key, the key of A. Here are all the chords above shown as different *voicings* of an A Major chord spread out on the neck.



At first glance this may look confusing, but look again carefully. Can you see all the barre chord shapes from the previous page on the neck diagram above? Use the square root notes to help you orientate yourself. Why is this important?

This concept is vital to our ability to solo in any position. For example, if I'm in the key of A Major and my left hand is located in the 9th-12th fret area, I will be visualising the 'C' Shape. If I want to play in the 3rd to 5th fret range, I see a 'G' Shape. I have many licks and lines in my head that I visualise around each chord shape so wherever I am on the guitar, I always have something to play!

The real trick to all this is being able to see clearly all the *root* notes for the key we are playing in. *Root notes* in this book will always be shown as a square dot in any diagram.

You should now understand that

We have 5 chord shapes which separate the neck into 5 individual areas.
We use these shapes as visual aid to help us navigate around the fretboard.
We will learn our scales and licks in conjunction with each chord shape.
When we visualise each chord on the neck, we will immediately have the vocabulary to play in each position.

That is the beauty of the CAGED system. In the next chapter we will learn to 'hang' scales off each chord shape so that when you see the chord shape, you see all the licks you know.

The chords I have shown above are all, for the moment, major chords. We would visualise them if we were playing major scales and licks:

If we are soloing with major scales, we use major chords.

If we are soloing using minor scales, we use minor chords.

If we are soloing with dominant 7 scales, we use dominant 7 chords.

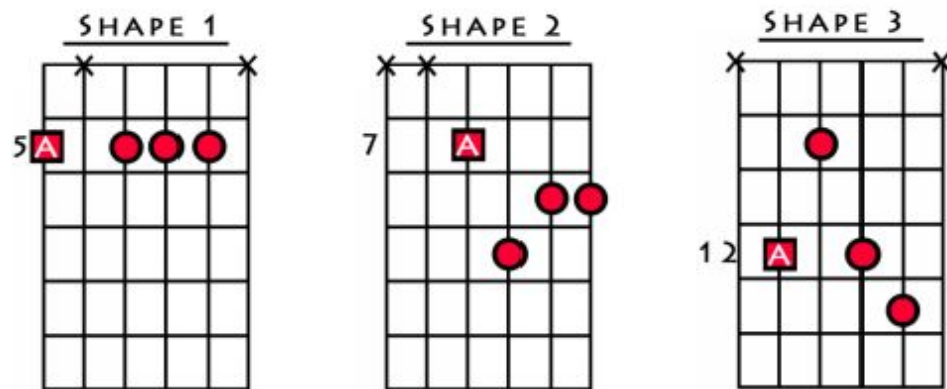
Chapter 2 - The CAGED System with Minor Pentatonic Scales.

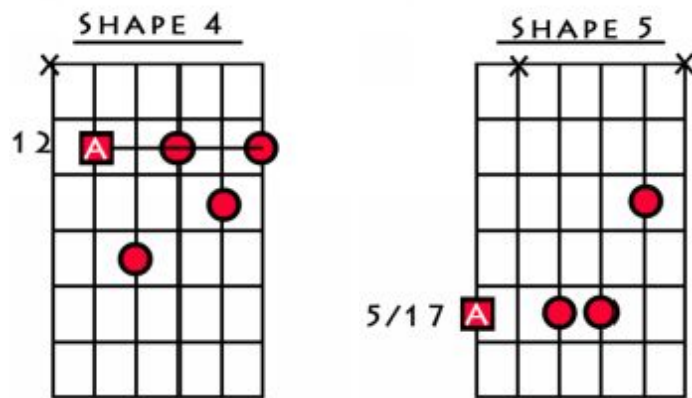
In chapter 1, we looked at how we can use *Major* Chord Shapes to divide up the neck in the key of A Major. We will be coming back to those shapes in chapter 12 when we look at the major pentatonic scale.

For now, we are going to focus on the *Minor* pentatonic scale as you may already have a grasp of one or two of the common shapes on the neck.

We will begin by learning your visual cues: the chord shapes that we will learn to associate with each scale shape. Remember, we section off the neck with chord shapes, and then mentally 'hang' each scale shape from each chord.

As we are learning the *minor* pentatonic scale, we will learn 5 *minor* 7 chord shapes to divide up the neck. Here are your 5 shapes, all in the key of A minor:





* Shape 5 is actually an Am11 chord but this helps to clarify the differences between shape 1 and shape 5.

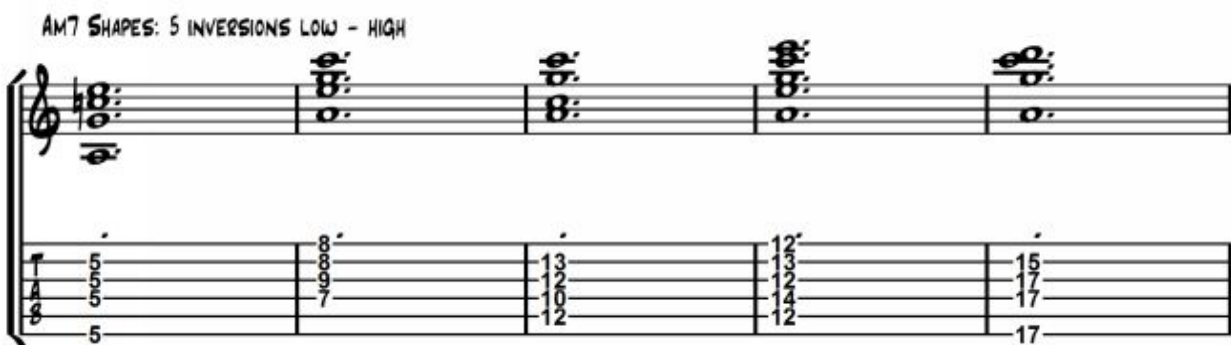
You will notice also that we have stopped calling these chords C shape, A shape etc. Now they are just named shape 1, shape 2 and so forth.

Exercise 1.

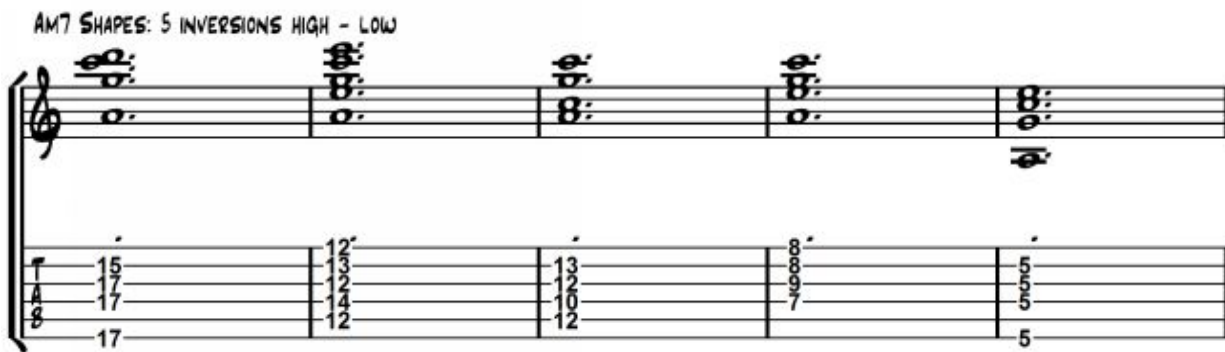
Memorise these chords.

Play through them individually, taking care to note the fret numbers on the left. Actually say “A Minor 7 Shape x ” as you play each voicing.

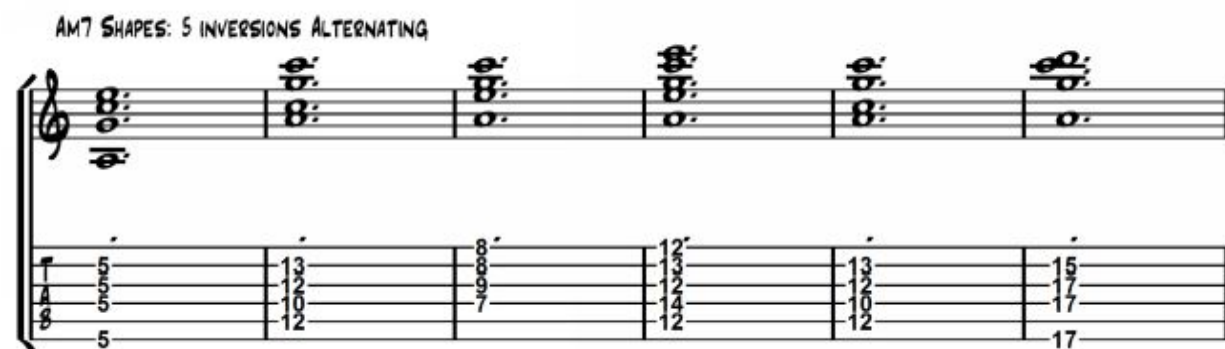
Learn them ascending the neck as shown in **figure and audio example 2a.**



Learn them descending the neck as shown in **figure and audio example 2b.**



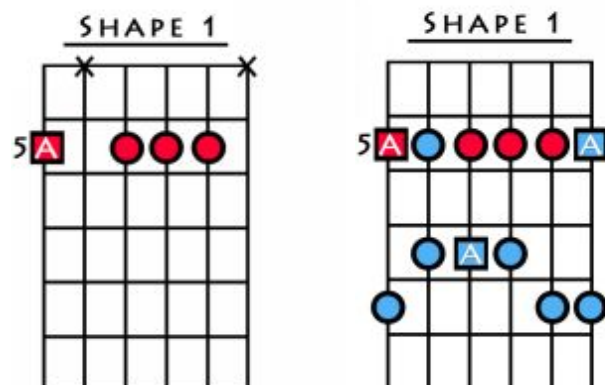
Play them in alternating positions like in **figure** and **audio example 2c**.



Now you have memorised these 5 important chord voicings, it is time to learn the minor pentatonic scales that fit around each shape.

To begin with, let's focus in on shape 1.

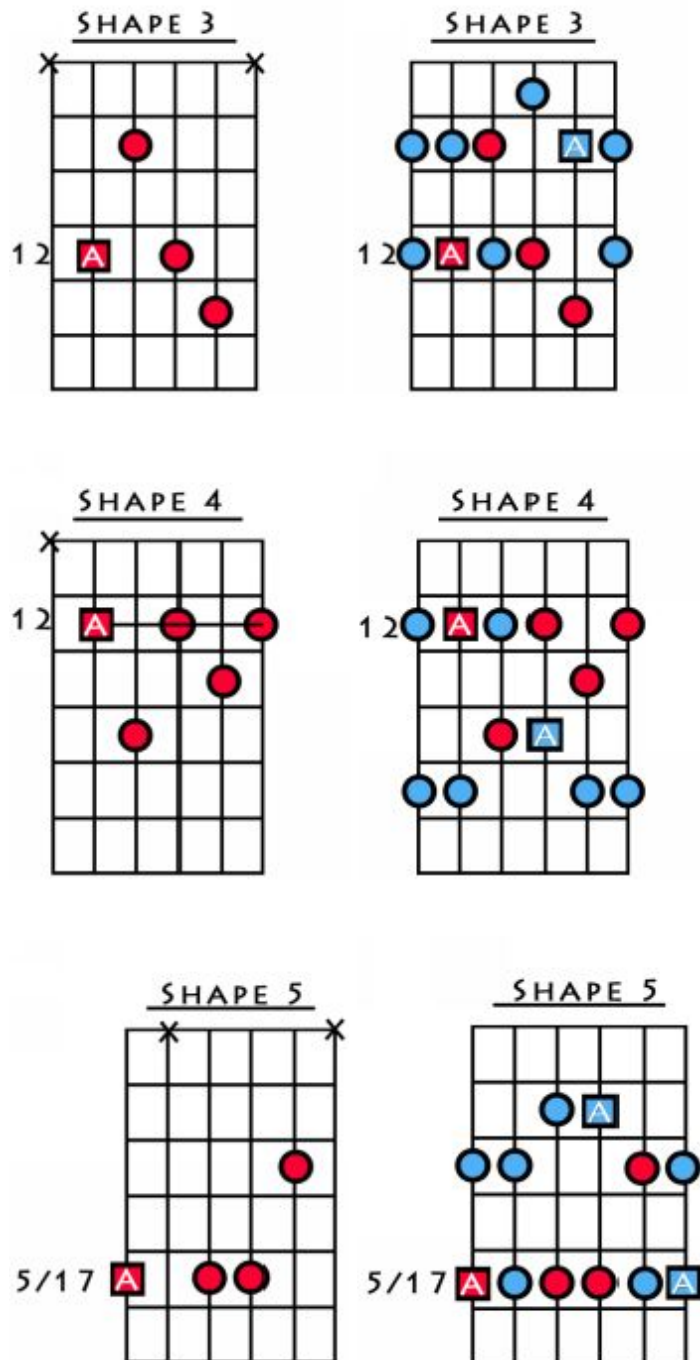
Here is the chord diagram once again, and next to it, I have shown how A minor pentatonic *hangs* from the chord shape:



The square dots are the roots of the chord/scale (in this case, 'A').

To develop the visual links between the chord and scale shape, play through **figure and audio example 2d**:

Let us now examine this idea with the other 4 chord shapes:



As you learn each shape above, in your mind's eye visualise the red dots on your guitar neck. Your ability to do this will improve quickly with practice. **Figure and audio example 2e** teaches you to practice the other scale positions, just like we did with shape 1.

AM7 SHAPE 2 A MINOR PENTATONIC

8-10 7-10 7-9 8-10 8-10 10-8 10-8 9-7 10-7 10-7 10-8

AM7 SHAPE 3 A MINOR PENTATONIC

10-12 10-12 10-12 9-12 10-13 10-12 12-10 13-10 12-9 12-10 12-10 12-10

AM7 SHAPE 4 A MINOR PENTATONIC

12-15 12-14 12-14 13-15 12-15 15-12 13-12 14-12 14-12 14-12 15-12

AM7 SHAPE 5 A MINOR PENTATONIC

15-17 15-17 14-17 14-17 15-17 17-15 17-15 17-14 17-14 17-15 17-15

Look at **figure and audio example 2e**. Notice that each time you play through the scale, you *begin from the lowest note in each position*. Do not just start from the root.

The sequence is

Play and say the chord.

Play through the scale ascending and descending.

Play and say the chord.

Once you have become reasonably confident with this, start to play through each position but with the scale *descending and then ascending*.

I have shown this idea with Shape 3 in **figure and audio example 2f**:

AM7 SHAPE 3

The figure shows a musical exercise for the Am7 chord, Shape 3. It consists of a treble clef staff with a key signature of one flat (Bb) and a time signature of 8/8. The melody is written in a single line, starting on the first line (F4) and ascending to the eighth line (F5), then descending back to the first line. The notes are: F4, G4, A4, Bb4, C5, D5, E5, F5, E5, D5, C5, Bb4, A4, G4, F4. Below the staff is a fretboard diagram for the first four frets of the guitar. The strings are labeled T (Treble), A (A), S (S), and B (Bass). The fret numbers are: T: 13, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1; A: 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1; S: 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1; B: 10, 9, 8, 7, 6, 5, 4, 3, 2, 1. The diagram shows the fret numbers for each string and the fret numbers for the notes in the scale.

Repeat this for all 5 positions.

Once you have got that under your fingers, try **figure and audio example 2g**: this *monster* exercise links everything together.

A MINOR PENTATONIC 5 POSITIONS

First position of the A minor pentatonic scale. The treble clef staff shows the scale ascending and descending. The bass clef staff shows the fret numbers for each note: 5, 8, 5, 7, 5, 7, 5, 8, 5, 8, 8, 5, 8, 5, 7, 5, 7, 5, 7, 5, 8, 5.

Second position of the A minor pentatonic scale. The treble clef staff shows the scale ascending and descending. The bass clef staff shows the fret numbers for each note: 8, 10, 7, 10, 7, 10, 7, 9, 8, 10, 8, 10, 10, 8, 10, 8, 9, 7, 10, 7, 10, 7, 10, 8.

Third position of the A minor pentatonic scale. The treble clef staff shows the scale ascending and descending. The bass clef staff shows the fret numbers for each note: 10, 12, 10, 12, 10, 12, 9, 12, 10, 13, 10, 12, 12, 10, 13, 10, 12, 9, 12, 10, 12, 10, 12, 10.

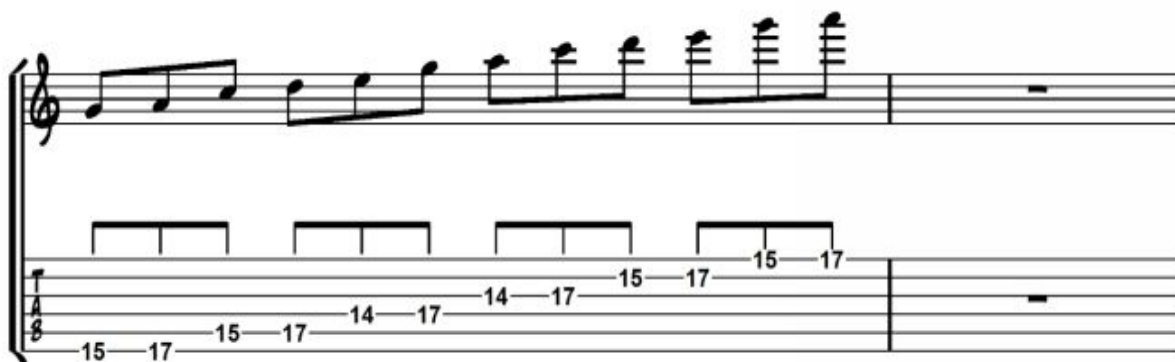
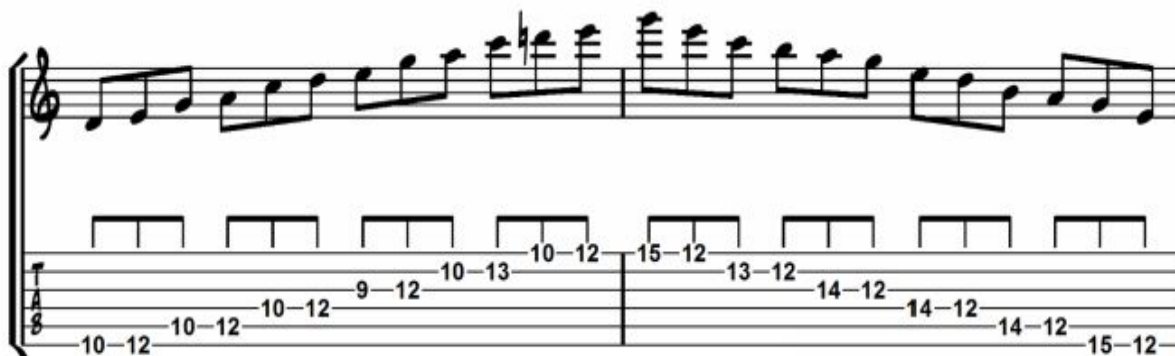
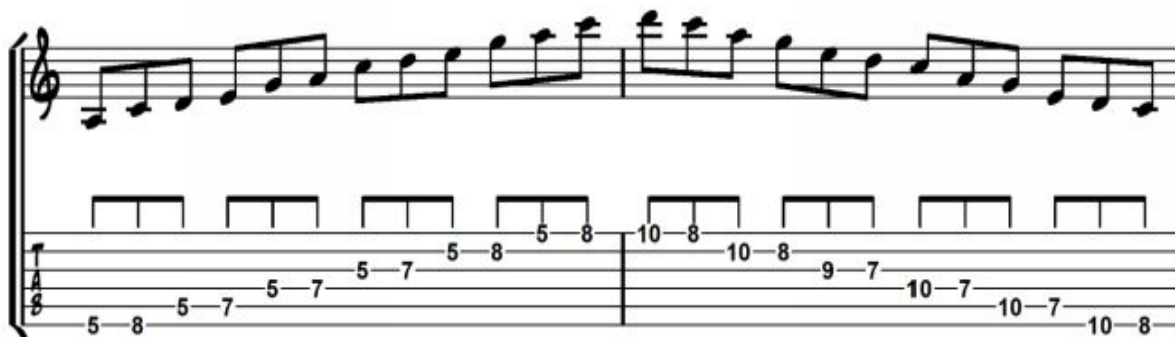
Fourth position of the A minor pentatonic scale. The treble clef staff shows the scale ascending and descending. The bass clef staff shows the fret numbers for each note: 12, 15, 12, 14, 12, 14, 12, 14, 13, 15, 12, 15, 15, 12, 13, 12, 14, 12, 14, 12, 14, 12, 15, 12.

Fifth position of the A minor pentatonic scale. The treble clef staff shows the scale ascending and descending. The bass clef staff shows the fret numbers for each note: 15, 17, 15, 17, 14, 17, 14, 17, 15, 17, 15, 17, 17, 15, 17, 15, 17, 14, 17, 14, 17, 15, 17, 15.

Do the previous exercise with descending scales.

Finally, Practice this exercise by ascending one shape and then descending the next like in **figure and audio example 2h**:

A MINOR PENTATONIC 5 POSITIONS ASCEND THEN DESCEND



To make sure you're playing these exercises correctly, practice them with the corresponding audio examples playing in the background. Try to sync in with the recorded guitar. When you feel confident, speed them up with a metronome.

Memorising anything can take a while. Spend time on this chapter as it forms the basis of everything we will do in the rest of this book.

In the next chapter we will start to develop your blues guitar vocabulary by teaching you musical licks and phrases for each shape.

